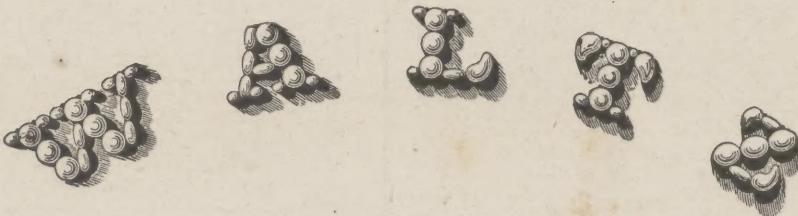


TO

Mr. & Mrs. Chas. S. Stratton,

(GEN. TOM THUMB & WIFE.)

FAIRY WEDDING



— BY —

J. W. TURNER.



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1863
TURN

Thematic Catalogue of Popular Songs.

PUBLISHED BY
OLIVER DITSON & CO.

<p>AILEEN AROON.</p> <p>Girl of the forehead fair, Ai - leen A - roon! M. KELLER.</p> <p>AMERICAN HYMN.</p> <p>Speed our re - pub - lic, O, Fa - ther on high. ARE YOU COMING, ANNIE, COMING? M. KELLER.</p> <p>BEAUTIFUL BELLS.</p> <p>Are you coming, An - nie, coming? I have waited for you long. W. F. WELLMAN.</p> <p>BEAUTIFUL BIRD, SING ON!</p> <p>Beau - ti - ful bells! O, beau - ti - ful bells! T. H. HOWE.</p> <p>THE BIRDS WILL COME AGAIN.</p> <p>Beau - ti - ful bird, in the morn - ing sing. J. R. THOMAS.</p> <p>COUSIN JEDIDIAH.</p> <p>Dead leaves were fall - ing; Lone birds were call - ing. H. S. THOMPSON.</p> <p>THE DAY WHEN YOU'LL FORGET ME.</p> <p>Oh! Ja - cob, get the cows home, And put them in the pen. J. R. THOMAS.</p> <p>DEAR MOTHER KISSED ME SWEET GOOD-BYE</p> <p>You call me sweet and tender names, And softly smooth my tresses. DR. ORDWAY.</p> <p>DONT BORROW TROUBLE, LOVE.</p> <p>Dear moth - er kissed me sweet good bye. W. F. WELLMAN.</p> <p>DORA.</p> <p>Don't bor - row trouble, love; Why be down - hearted! G. A. VEAZIE.</p> <p>DO THEY PRAY FOR ME AT HOME?</p> <p>The Autumn leaves are falling, The harvest days are o'er. W. A. FISKE.</p> <p>FLEE AS A BIRD.</p> <p>Do they pray for me at home, Do they ev - er pray for me? ELSIE VANE.</p> <p>SPANISH MELODY.</p> <p>Down by the maples, full deep in their shade, Climbed by the Michigan rose. FLEE AS A BIRD.</p> <p>HAPPY TO-NIGHT.</p> <p>Flee as a bird to your moun - tain, Thou who art weary of sin. J. W. TURNER.</p> <p>HOUR OF SWEET REPOSE.</p> <p>O, I am so happy to-night! I have not been so for years. T. H. HOWE.</p> <p>HOW BEAUTIFUL THE LIGHT OF HOME.</p> <p>The light is fading down the sky, The shadows grow and mul - ti - ply. P. S. GILMORE.</p> <p>I'D CHOOSE TO BE A DAISY.</p> <p>When far a - way from those we love, Up - on life's troubled sea we rove. F. BUCKLEY.</p> <p>DOWN BY THE RIVER SIDE I STRAY.</p> <p>I'd choose to be a Dai - sy, If I might be a flow'r. I HAVE LISTENED FOR HER FOOTSTEPS. M. KELLER.</p> <p>I have listened for her footsteps, In the pauses of the night.</p>	<p>C. C. CONVERSE.</p> <p>FM LONELY SINCE MY MOTHER DIED.</p> <p>H. S. THOMPSON.</p> <p>I'm lone - ly since my mother died, Tho' friends and kindred gather near. LAND OF HOME AND BEAUTY.</p> <p>J. R. THOMAS.</p> <p>Land of home and beauty, Ev' ry thought of thee.</p> <p>LET ME FOLD THEE CLOSE, MAVOURNEEN.</p> <p>M. KELLER.</p> <p>Let me fold thee close, Mavourneen, Let me gaze deep in thine eyes. MY MOTHER'S SWEET GOOD-BYE.</p> <p>M. KELLER.</p> <p>The roses bloomed beside the door, And birds were singing soft and sweet.</p> <p>O'R GRAVES OF THE LOVED ONES.</p> <p>DR. ORDWAY.</p> <p>O'er graves of the loved ones Plant beau - ti - ful flowers! OH! MY HEART GOES PIT-A-PAT.</p> <p>"NAIAD QUEEN."</p> <p>OUT IN THE COLD.</p> <p>J. S. ADAMS.</p> <p>Oh! my heart goes pit - a - pat, Oh! my brain goes whirl - i - gig. OUT IN THE COLD.</p> <p>ROBIN RED BREAST.</p> <p>J. M. HUBBARD.</p> <p>With blue cold hands, and stockingless feet, Wandered a child in the cheerless street. Good bye, good bye to sum - mer, For Summer's nearly past.</p> <p>THE SEPARATION.</p> <p>J. C. ENGELBRECHT.</p> <p>With all my soul then, let us part, Since both are anxious to be free. SOFTLY O'R THE RIPPLING WATERS.</p> <p>J. R. THOMAS.</p> <p>SOMEBODY'S COMING.</p> <p>J. C. ANDREWS.</p> <p>Somebody's coming, coming, coming, Somebody's coming. SOMEBODY'S HEART.</p> <p>C. A. WHITE.</p> <p>TELL ME DARLING, THAT YOU LOVE ME.</p> <p>DR. ORDWAY.</p> <p>My heart is waiting for some - bod - y, some - bod - y. Tell me, darling, that you love me, While the moon is shining bright.</p> <p>UNDER THE WILLOW SHE'S SLEEPING.</p> <p>S. C. FOSTER.</p> <p>Under the wil - low she's laid with care. UPON THE DANUBE RIVER.</p> <p>H. AIDE.</p> <p>WHERE THOU ART, LOVE, IS HEAVEN TO ME.</p> <p>M. KELLER.</p> <p>Do you re - call that night in June, Up - on the Danube riv - er? Where thou art, love, is Heaven to me, Thy blue eyes beam with light di - vine.</p> <p>THE WHIP-POOR-WILL'S SONG.</p> <p>H. MILLARD.</p> <p>Oh! meet me when daylight is fading, And is darkening in - to the night. THE WIDOW IN THE COTTAGE BY THE SEA.</p> <p>C. A. WHITE.</p> <p>THE YALLER GAL THAT WINKED AT ME.</p> <p>A. M. HERNANDEZ.</p> <p>Just one year a - go to - day, love, I be - came your happy bride. It's about a pretty yaller gal I met while I was walking, And she threw such a glance at me.</p> <p>THE YOUNG WIDOW.</p> <p>W. H. LINGARD.</p> <p>You see before you a poor lone widow, De - sert-ed by one and all.</p>
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THE FAIRY WEDDING.

WALTZ.

ALLEGRETTO CON BRIO ED ANIMATO.

J. W. TURNER. Op. 120.

The musical score for "The Fairy Wedding" Waltz by J.W. Turner, Op. 120, is presented in five staves. The top staff is for the Treble voice, the second and third staves are for the Bass voice, and the bottom two staves provide the piano accompaniment. The music is set in common time, with specific measures indicated by Roman numerals (e.g., 14, 15). Various dynamics are marked throughout, including *f* (forte), *p* (piano), and *8va.* (octave up). Articulation marks like dots and dashes are also present. A performance instruction "Glissando." is placed above the bass staff in measure 15. The piano part features sustained notes and chords, providing harmonic support for the vocal parts.

4

15

Glissando.

14

pp

sva.

tr.

pp

f



Musical score page 5, measures 5-8. The treble staff shows a melodic line with grace notes and slurs. The bass staff provides harmonic support with sustained notes and eighth-note chords. Measure 8 includes a dynamic instruction **Glissando.** and measure number **15**.

Musical score page 5, measures 9-12. The treble staff features a descending melodic line with grace notes and slurs. The bass staff provides harmonic support. Measure 12 includes dynamics **ff Ben marcato.** and **Cres.**

Musical score page 5, measures 13-16. The treble staff consists of sustained notes and eighth-note chords. The bass staff provides harmonic support with sustained notes and eighth-note chords.

Musical score page 5, measures 17-20. The treble staff features eighth-note patterns with grace notes. The bass staff provides harmonic support. Measures 18 and 19 include trill markings (**tr**) above the notes.

CATALOGUE NUMBER ONE.

CHOICE CATALOGUE OF VERY POPULAR MUSIC

Published by OLIVER DITSON & CO., Boston, Mass.

NOTE.—All the pieces in the Catalogues numbered 1, 2, 3, and 4, have an established reputation, and consequently any person ordering from these lists will be sure of getting Taking and Popular pieces. Any of the numbers of these Catalogues can be had on application.

ABBREVIATIONS.—Pieces and songs are numbered from 1 to 7, according to difficulty. The easiest pieces, for beginners, like many by Bellak, are marked 1. Common Marches, Quick-steps, Waltzes, &c., are 2. More difficult dance music, like most of that of Strauss, and such marches as the March from Faust, are 3. Pieces about as difficult as "The Maiden's Prayer" are 4; somewhat more difficult pieces are 5; such ones as Thalberg's "Sweet Home" are 6, and the more difficult pieces of Chopin, Liszt, Thalberg, &c., are 7. A capital letter marks the key, as, B, C sharp, D, &c. A small Roman letter marks the highest note (of a vocal piece), if on the staff, but an *Italic* letter is used, if the note is above the staff. Ch. means that the song has a Chorus.

Favorite Vocal Music.

GUITAR. Nearly all the following songs have been arranged for the Guitar, as well as for the Piano, and may be procured with either kind of accompaniment.

SONGS BY STEPHEN C. FOSTER.

Under the Willow she's sleeping.	Ch. 2.	E _b to eb.	35
Fairy-Belle.	Ch. 2.	C to e.	35
Parthenia to Ingomar.	2.	G to d.	35
Old Folks at Home.	Ch. 1.	D to d.	35
Nelly Bly. With Soprano & Alto	Ch. 1.	C to e.	35
Ellen Bayne.	Ch. 2.	C to e.	35
Farewell, my Lilly dear.	Ch. 1.	C to e.	35
Massa's in the cold, cold ground.	Ch. 1.	D to d.	35
Nelly dear, good night.	2.	B _b to eb.	35
Nancy Till.	Ch. 2.	F to f.	35
Gentle Annie.	Ch. 2.	E _b to f.	35
Come with thy sweet voice again.	2.	A _b to f.	35

Nearly all these have a world-wide reputation. All are easy, and are within the compass of almost every voice, and have easy choruses.

SONGS OF JAMES G. CLARK.

When you and I were Soldier Boys.	Ch. 3.	G to e.	30
Beautiful Silver Sea.	Ch. 3.	B _b to e flat.	35
The Old Mountain Tree.	2.	D to e.	35
Under the Ice; or, We shall be known above.	Ch. 2.	F to d.	30
I live for those who love me.	2.	D to e.	30

The above are all popular and of a high order.

SONGS OF J. H. M'NAUGHTON.

Lottie Lane.	Ch. 2.	B _b to e flat.	30
When there's Love at Home.	3.	A _b to e flat.	30
Lillian Lee.	Ch. 2.	A _b to e flat.	30

Of good, sweet sentiment, and rich music.

SONGS OF DEMPSTER.

Some things love me.	3.	F to f.	60
Come over the Mountains to me, Love.	2.	C to e.	60
I'm alone, all alone.	2.	G to e.	50
Widely known and sung. Composed with exquisite taste.			

SONGS OF J. P. ORDWAY, M.D.

Come darling, come to the Spirit-land.	Ch. 3.	E _b to e flat.	30
Tell me darling, that you love me.	Ch. 3.	F to f.	35
O'er the Graves of the Loved Ones, plant Beautiful Flowers.	Ch. Illus.	Title.	3.
With Rosebuds in my hand, or Birdie's Spirit-song.	Ch. 3.	D to e.	35
The Lone Starry Hours.	Ch. 3.	G to e.	35
Let me Kiss him for his Mother.	3.	B _b to f.	30
Twinkling Stars are laughing, love.	Ch. 3.	G to e.	35
Home Delights.	Ch. 3.	D to e.	35
Home Again. Song.	2.	E _b to c.	35
"Quartette."			35
Silvery Midnight Moon.	Ch. 2.	G to e.	35
Mother, dear, I'm thinking of you.	Ch. 2.	B _b to f.	30

Dr. Ordway's songs need no introduction, further than to say, that those of the above which are less known than the others, are quite worthy of their companions. A very popular list.

SONGS OF H. S. THOMPSON.

Lilly Dale.	Ch. 2.	B _b to e flat.	30
Willie's on the Dark Blue Sea.	Ch. 2.	E _b to f.	30
I'm lonely since my Mother died.	Ch. 2.	G to e.	35
Marion Lee.	Ch. 2.	G to e.	35
Annie Lisle.	Ch. 2.	B _b to e flat.	35
Down by the River lived a Maiden.	Ch. 2.	G to e.	30
Cousin Jedediah.	Ch. 2.		30

Lily Dale and its companions continue to be among the most popular songs of the day. Two Comic songs close the list, of which one is a negro, and the other a genuine Yankee one.

SONGS OF L. V. H. CROSBY.

Minnie Clyde, Kitty Clyde's Sister.	Ch. 2.	F to f.	35
Somebody is waiting for Somebody.	2.	G to e.	35
Luleana.	Ch. 2.	E _b to e flat.	35

A trio of favorites. Minnie Clyde, whom we all admire, has a portrait on the title, and Luleana, who lived "by the Susquehanna," is equally attractive.

SONGS OF CH. C. CONVERSE.

The Death of Minnehaha.	Splendid Vignette.		
2.	C to e.	60	
"In the wigwam with Nokomes, With the gloomy guests that watched her."			

Rain upon the Roof.

Ch. 2. B_b to d.

"And to listen to the patter
Of the soft rain overhead."

Aileen Aroon.

Ch. 3. G to d.

"A girl of the raven hair,
Aileen Aroon!"

Pretty Minnehaha heads the list, and all three songs are full of expressive music, and may be sung by Contralto and Bass, as well as Soprano and Tenor voices.

SONGS OF M. KELLER.

I have listened for her footsteps.

Ch. 3. Ab to f.

Fond mem'ries of the Past.

3. D to f sharp.

"The golden flowers have faded,
That graced life's winding way."

Let me fold thee close, Mavourneen.

3. D to f sharp.

The fine taste of Mr. Keller shows in these songs, which are very rich in melody and expression.

SONGS OF F. BOOTT.

The Sands of Dee.

3. F minor to f.

The Sailor's Wife.

3. D to f sharp.

"I've a letter from thy sire
Baby mine."

Mr. Boott, who resides in Florence, inspires, with Italian air, a special talent for sweet and plaintive music.

The above are of high character.

SONGS OF J. R. THOMAS.

The Cottage by the Sea.

3. C to e.

Softly o'er the Rippling Waters.

Ch. 3. G to d.

The Birds will come again.

Vignette.

3. F to f.

Think of me sometimes.

2. B_b to d.

The Land of Home and Beauty.

Vig. 3. F to f.

"Land of Home and Beauty
Land of Joy and Love."

A collection containing a great deal of sweet melody.

The last piece has a fine view on the title-page.

VERY POPULAR SONGS.

The American Hymn.

3. F to f.

"Speed our Republic,
O, Father on high."

Replete with patriotism, strongly and honestly expressed in the poem, and with music worthy of the theme. "Keller's American Hymn" will have an enduring fame.

As pants the Hart.

Song, Duet and Ch.

4. Ab to f.

An excellent quartet for choirs, with beautiful solo and duet.

The Widow in the Cottage by the Sea.

Ch. 2. G to d.

"For to-night I am a widow
In the Cottage by the Sea."

Very popular, and became so immediately on its publication.

Beauteous lady, I adore thee, or, the Midnight Serenade.

Song and Ch.

R. E. Quest.

Dora.

G. A. Veazie, Jr.

Elsie Vane.

G. A. Veazie, Jr.

What Norah said.

Ch. 2. Ab to f.

Wellman.

40

"Is it lonely ye are then, without me?
Only wait, and I'll come bye and bye."

One of the best Irish songs. Portrait of Norah on the title page.

POPULAR CONCERT SONGS.

Bonnie Charlie.

2. B_b to f.

Lithograph title. Sung by Mrs. Long.

My Love and I.

3. G to g.

S. Behrens.

50

Lithograph title. Sung by Madame Parepa.

Song of the Spanish Orange Girl.

4. D to f sharp.

Spanish and English words.

Sung by Mad. Gazza-niga.

La Chemin du Paradis.

(The Way to Paradise).

5. D to f sharp.

Blumenthal.

French and English words.

Very pathetic.

I hear the wee bird singing.

3. G to e.

Linley.